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an interpolation, it seems to me without sufficient reason; the propensity for episodes being the most conspicuous feature of the author. The question concerning the authenticity of this episode is, however, of no great importance for our purpose, as the approximate date is not involved in doubt.

In the version of the author of the *Reinardus* or *Isengrimus*, Herodias, the daughter, bears no moral responsibility for the murder of John the Baptist. The princess, a charming and innocent maiden, was deeply impressed by John the Baptist and earnestly desired to be united to him in true love. King Herod, considering such an alliance a tarnish on the fair escutcheon of his royal house, resorted to the execution of the Saint; especially because the love-lorn princess had taken a solemn oath that she would become no other man's spouse. After the execution of her beloved John the Baptist, the distracted princess gave order to bring his head to her. While she tearfully tries to clasp the bleeding head of the beloved man and to kiss his lips, the head of the irate Saint drew back and began to blow hard at her. It then took its way through the *impluvium* whirling the unhappy girl into the air. The sentimental poet is rather enraged against John the Baptist, whose persecution of the girl he had never loved, seems to him wanton cruelty; he observes rather cynically that the Saints do whatsoever they please. Thus Herodias is not allowed to die, she is condemned to eternal suffering and unrest. "Only from midnight till the first cock-crow she sits on oaks and hazeltrees; the rest of her time she roams through the air followed by an innumerable retinue, to wit, the third part of the world. Now she is known as Pharaildis, she who was formerly Herodias the incomparable dancer." Mone tried to explain the new name of Herodias by the life of a saint of that name in Flanders; but as there is not the slightest connection between such a saint, whatever his merits may have been, and Herodias-Pharaildis, the attempted explanation has no value. Here we have to do with an accretion from Teutonic mythology as mentioned above. At the hands of no other poet Salome received such tenderly reverential treatment; Oscar Wilde makes her a monster of iniquity. She is finally killed by order of the tyrant Herod, who is shocked by her diabolical wickedness.

Heinrich Heine says concerning Herodias (Salome's mother):

Und das dritte Frauenbild,
Das dein Herz so tief bewegte,
War es eine Teufelin,
Wie die andern zwei Gestalten?
Obs ein Teufel oder Engel,
Weiss ich nicht. Genau bei Weibern
Weiss man niemals wo der Engel
Aufhört und der Teufel anfängt.

What Heine says about women generally, applies to all mythological personalities; there is a truly Heraclitic evolution "upwards and downwards" about them. There is no conception of absolute good or absolute evil in popular mythology. Moncure D. Conway, in his instructive book, *Demonology and Devil Lore*, has given a strong array of instances for this evolution from comparatively good deities to comparatively bad ones and vice versa.

In concluding this article, I mention only as a curiosity the etymology—quoted in Ducange—by Gobelinus Decanus Bilefeldensis († 1418), who reduces the legend of Herodias to a combination and corruption of the two words Hera and Diana.

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SIR THOPAS AND SIR GUY. II.

Passing from the story of the two poems to their form, we again find Chaucer's poem strongly suggestive of *Sir Guy*. At first sight, the comparison is disappointing for the Auchinleck *Guy* does not begin in the tail-rhyme strophe which Chaucer uses. This is important, because it is evident that much of the point of the parody lies in the use of this measure. Indeed, it seems the chief point in common among the "romances of prys," so far as we know them." It is gratifying, therefore, to find that the translator of *Guy* adopts this measure at about line 7300, where he makes

²⁷ To this *Ypotis* is an exception, as it is in couplet form. This, together with the absence of any phrases parallel to Chaucer's, makes one a little suspicious that it is not this particular poem to which he refers.

a new beginning.²⁸ It is after this point that we find more frequent suggestions of Chaucer's poem.

It is in comparing the phraseology of the two poems that the most suggestive resemblances appear. Yet since the point of *Sir Thopas* consists in using the most familiar romance-phrases—of which it is a perfect mosaic—and since *Sir Guy* is specially conventional in its wording, it would seem that resemblance was inevitable and therefore of no significance. When we find, however, that in the two hundred lines of *Sir Thopas*, there occur about fifty phrases or words which are in *Sir Guy*, and only eighteen which are in *Sir Bevis*—next in resemblance—it seems fair to take account of them.²⁹ These fifty phrases, moreover, are special favorites with the translator of *Guy*, as he uses each more than once, some, over and over. It is just such repetitions in the subject, that the writer of a parody loves to seize upon. For instance, over forty times in *Sir Guy* a knight comes "pricking." It is surely not by accident that Chaucer repeats the word eight times in eighty-four lines.³⁰ It is common in other romances, but in none have I found it so prominent. The same is true of "glod," "of prys," "verrament" and many others, which Chaucer uses here but not elsewhere. Five times in *Sir Guy* appears the oath "by Termagaunt," but nowhere in Chaucer except in *Sir Thopas*.³¹ One set of phrases, even more prominent in *Guy* than in most romances—the formulas of story-telling—is strongly emphasized in *Sir Thopas*. The translator is fond of insisting upon the truth of his tale, specially when inspiration fails, and "for soþe to say" conveniently fills out a line. Chaucer does not always despise this expedient in serious work, but in *Sir Thopas* he evidently employs it for reminiscent effect.

²⁸ Zupitza counts the couplet portion and that in the tail-rhyme strophe as two separate versions (edition from Camb. ms., E. E. T. S., London, 1875-76, p. v). In some comparison of the vocabulary, word by word, I find nothing to indicate a difference in date or in translators.

²⁹ See appended table of correspondences of phrase.

³⁰ It should perhaps be noted that he uses "priked" three times in twenty-four lines in the *Prologue to the Canon's Yeoman's Tale*, ll. 8 ff., with no apparent thought of parody.

³¹ *Sir Thopas*, l. 99.

Some of his phrases are identical with those of *Sir Guy*,³² as,

For soþe y ȝow telle may.

One passage seems a direct imitation. The lines³³

For in that contree was ther noon
That to him dorste ryde or goon
Neither wyf ne childe,

might well be modelled on these from *Sir Guy*,³⁴

In þis world is man non
pat oȝaines him durst gon
Herl, baroun no knyȝt.³⁵

One other phrase, extremely common in *Sir Guy*, Chaucer uses in a way which is interesting, though it may indicate nothing. Over and over again, *Guy*, or some one near him, says, "god y the biteche" or some variant. Generally it is a sincere blessing, but once we find an indignant

"þe deucl biteche ich gon ichon."³⁶

Chaucer does not use it in any of his tales as if it were a common curse, nor does he introduce it into *Sir Thopas*. In the poet's comment, however, upon the tale, he exclaims,³⁷

Now swiche a rym the devel I biteche.

May it not well be another echo of the old romance?

I have tried to show that both in the incidents and style of *Sir Thopas* there are enough resemblances to *Guy of Warwick* to suggest a strong

³² See appended table.

³³ *Sir Thopas*, ll. 93 ff.

³⁴ *Guy of Warwick*, 148 : 7 ff.

³⁵ There are a few passages apparently taken directly out of other romances, as,—

Yet listeth, lordes, to my tale
Merier than the nightingale
For now I wol yow rounne.

Sir Thopas, 122 ff.

and

Lordinges, herkneþ to me tale !
Is merier þan þe nytingale
pat y schel singe ;
Of a kniȝt ich wile ȝow rounne.

Bevis of Hampton, l. 1 ff.

"a palpable imitation," (Skeat's note on passage in *Sir Thopas* in his *Chaucer*, v, 193); cf. also *Sir Thopas*, 177 ff. with *Sir Degrevant*, 353 f., ed. Halliwell, *Thornton Romances*, p. 177 ff.

³⁶ *Guy of Warwick*, l. 5834.

³⁷ *Prologue to Melibeus*, l. 6. Skeat's *Chaucer*, iv, p. 197.

probability that there is a closer connection between the two than between *Sir Thopas* and any other known romance. Let me, in conclusion, guard against misunderstanding. I do not believe that *Sir Thopas* is a parody of *Guy of Warwick*, nor of any other single tale. In its use of the jingling tail-rhyme strophe, and its conventional material and phraseology, it parodies a certain type of romance, abundant and popular. To appreciate its point and brilliant humor, one must be very familiar with this type, but it is dangerous work to try to identify any special prototype by means of phrases. Arguments based upon such resemblances are acknowledged to be misleading and often worthless. Yet is it impossible that Chaucer, while parodying the type, may have had specially in mind a romance with which he was so familiar that its incidents and words came first to his mind? It is such a place I would claim for *Guy of Warwick*. Any justification of this opinion must come from the cumulative evidence of many minor points of agreement such as I have tried in this paper to establish. It is not, I believe, by accident that in no other known romance are there one-third as many such resemblances to *Sir Thopas* as in *Guy of Warwick*.

CORRESPONDING PHRASES IN *Sir Thopas* AND
Guy of Warwick.³⁸

<i>Sir Thopas</i> .	<i>Guy of Warwick</i> .
1. Listeth, lordes	Lordinges, he seyð, herkenep now. l. 5587. Lordinges, listeneþ to me now. l. 2449 f.
1. in good entent	with gode entent. ll. 1761, 2134, 3818.
2. And I wol telle ver- rayment	verrament (passim.)
4. Al of a knyght was fair and gent.	Out of the lystys rode a knyght That was feyre, gent and wyght 567 f. gent e bel (Fr. vers. Corp. Ch. ms.).
5. In bataille and in tourneyment	þer ben þe iustes & þe tur- nament 1266. Of turnement and bitayle 466.

³⁸ Line references are to Zupitza's edition of the Auchinleck ms., E. E. T. S., London, 1883.

7. Y. born he was in fer contree.	Ich was y. born in that cuntre 938, 1746. Icham a man of fer cuntre 170, 7. That come oute of farre cuntre 7342 (Caius). When þon sit in fer cuntre 33, 7. A kniȝt icham of fer cuntre 1635. A man icham of fer cuntre 6117.
11. And lord he was of contree	All that contree tho was nys 52 (Caius). (sires ert de tuit le pais).
13. Sir Thopas wex a doghty swayn	Erl, baroun, sweyn & grone 234. Ne was þer noþer sweyn no knave 721.
18. He hadde a semely nose.	Browes bente and nose well- sittyng 68 (Caius).
19. His heer, his berd was lyk saffroun.	His here þat was ȝalu and briȝt. 1107.
23. His robe was of cic- latoun	Gode cloþes of sikelatoun & Alisaundrinis 2835.
26 ff. He coude hunt at wilde deer, And ryde an hawk- ing for riveer With grey goshawk ou honde.	To pleyn hem þai went by riuer, þat of wilde foule ful were To her wille an hunting hij gos To chase the hert & þe ros. 2797 ff. Gon he wil to the riuer Him to solas & play þer : : : : : To þe river þai ben y. gon Where foules were mani on 3153 ff. In þat on half ben þe riuer In þat oþer half forest wiȝ wilde dere 6341 f. Gȝ a forster fader hadde þat him lerd & him radde Of wodes & river & oþer game. 169 ff.
31 ff. Ful many a mayde, bright in bour The moorne for him, par amour, Whan hem were bet to slepe.	þat day Gij dede his miȝt To serve þritti maidens briȝt All an-amoured on him þai were, & loved Gij for his fin chere þer-of no ȝaf he riȝt nouȝt 237 ff.
37 f. And so bifel upon a day	As of an Erle y shall yow telle 21.

- For sothe as I yow telle may
124. For now, I wol yow rounne
179. To telle it wol I fonde.
185. Amon I wol yow telle
40. He worth upon his stede grey
- 43 ff. He priketh through a fair forest,
Ther-inne is many a wilde best
Ye bothe bukke & hare
- 61 f. Sir Thopas fil in lovelonginge
Al whan he herde the thrustel singe.
63. And priked as he were wood
85. By dale and eek by doune.
86. Into his sadel he clamb anoon
93. For in that contree was ther noon
That to him dorste ryde or goon
Neither wyf ne childe
98. A perilous man of dede
- All y kanne tell yow that 30.
All y kanne tell yow as it ys 32.
That y yow telle, sope it is 62.
For sope y ȝou telle may 7292.
Alle for sope y telle it to þe 3398.
Alle for sope y yow telle 3440.
For sope y telle þe 79, 9.
As y { þe 152, 3,
ȝe telle may 222, 3
Opon a mule sche warþ anon 4723.
Nim þe stede & worþ þeron 6986.
þai cumen into a fair forest
þer þai fond a bore, a wilde best. 6719 f.
So michel he herd þe foules sing,
þat him þouȝt he was in gret longinge. 4519 f.
& priked riȝt as he wer wode 181, 10, 3021.
Over þe dounes & þe valeys 3876.
Over þe dounes & þe dales snelle 4038.
Barfot by doun & dale 29, 9, 42, 8.
On hors he lepe wiþ-uten stirop 3864.
Wiþ-uten stirop he lepe þer-on 5757.
Giȝ lepe on a mule ambling 7119.
In all England ne was ther none
That durste in wrath ayenste hym goon 46 f.
In þis world is man non þat ogaines him durst gon
Herl, beroun, ne knyȝt. 148, 7 ff.
þat douhti man of dede 10, 6 and 12.
þat douhti beþ of dede 31, 3.
þat douhti were of dede 74, 6.
99. by Termagaunt
104. With harpe and pyþe and simphonye.
106. al-so mote I thee
113. Shal I percen, if I may
129. To make him bothe game and glee
152. And over that a fyn hauberk
Was al y-wroght of Jewes werk
Ful strong it was of plate
- 158 ff. His sheeld was al of gold so reed
And ther-in was a bores heed
A charbocle bisyde
163. Bityde what bityde
171. That bodeth werre and no-thing pees.
34. But he was chast and no lechour.
- 173 ff. His stede was al dappel-grey
It gooth an ambel in the way
Ful softly and rounde
- Bi Termagaunt & bi Mahoun. þe swete 3536, 3701.
Mynstrels many þere were. Mo never at one fest were. þere was harp and tympanie
Febele, beme and cymphanie. Fragment of *Guy* in Sloane ms.
Mote I þe 110, 2, 116, 2.
þat he wald been awreke þat day
Of Giȝ of Warwike ȝif he may 1276.
ȝif he may, to deþ he wille him do. 3090.
Sir Giȝ answer[d]. ȝif I mai
þer-of him worth his fille to-day, 5057.
I schel the sle hir ȝif I mai 2355.
Wiþ joye & mirþe, gamen & gle 4930.
þe hauberk he hadde was reuis (?)
þat was king Clarels, y-wis In Jerusalem when he was þere 91, 4.
On he had a good hawberke
Hit was of a full good werke In fer lond was hit wrought. 8093 (Caius.)
An helme he hadde
In þe frunt stode a charbukel ston
As briȝt as ani sonne it schon 249, 7 ff.
Of charbukel þe pomel 167, 3.
What so betide 561.
þat liveþ in joie and nouȝt in care 1034.
þat was meche & noþing lite 41, 2.
Sori he was & noþing glad 1546.
Now cometh Gȝ soft riding
Opon a mulet ambling. 1328 f.
Gȝ lepe on a mule ambling 7119.

- 180 ff. Now hold your mouth par char-itee
Bothe knyght and lady free.
And herkneþ to my spelle.
- Listeneþ now & sitteþ stille 3997.
Of Gyes felawes y wille yow telle
So y finde in my spelle 4792 f.
Now wende we oȝain to our spelle 4819.
þat ich ne can þe noumbre telle
Noiþer in rime no in spelle 3609 f.
186. romances of pry. of prys (passim).
190. But Sir Thopas, he bereth the flour
Of royal chivalry.
- Of all faire she was the floure 101.
þe floure of kniȝtes is sleyn þis day 1560.
In world þai bere þe flour 67, 12.
Cheualrie 1976, 2921.
192. His gode stede al he bi-strood,
- Everiche of ous his stede bistrode
& riden ous forþ wiþouten abode 4659 f.
His gode stede he bi-strood 6411.
193. And forth upon his way he glod.
- glod (Passim).
206. So worthy under wede.
- Ded wounded under wede 53, 6.
þat worþly were in wede 10, 9, 18, 3.

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EIN UNVERSTANDENER AHD. SPOTTVERS.

Nicht unbekannt aber wenig beachtet ist ein ahd. vers geblieben, der im *codex Sangall.* 105, S. 204 überliefert ist. Zuerst von Hattemer gedruckt (dessen lesung jedoch fehlerhaft war), hat die zeile meines wissens nur durch Müllenhoff (zs. 18, 261) und Koegel (*lit. gesch.*, I, 2, 165) eine erörterung erfahren. Ersterer, der auf die handschriftliche überlieferung wieder zurückging, stellt als richtige lesung folgendes fest:

Churo comsic herenlant aller oter (1) estilant.

Da diese worte von M. als "federgekritzel" bezeichnet sind, könnte eine auslegung von vorn

herein als aussichtslos erscheinen, sprächen nicht zwei erwägungen dafür, dass der schreiber in der tat etwas vernünftiges im sinne hatte. Zunächst stehen in dem codex kurz vorher (S. 202) von derselben hand geschrieben die worte:

h. ro comsisc herrelant.

Offenbar war der schreiber mit diesem beginnen unzufrieden, da das geschriebene die worte, wie sie ihm im ohre klangen, nicht wiedergab. Da er nun einen zweiten und zwar glücklicheren ansatz macht, können wir getrost den schluss ziehen, dass es dem manne ohne zweifel darum zu tun war, einen ihm bekannten oder von ihm verfassten vers richtig aufzuschreiben. Zweitens, was den rhythmus anlangt, ist der vers über alle kritik erhaben. Hebung und senkung folgen einander regelrecht und zwar ohne auftakt oder auflösung. Die beiden halbzeilen sind durch cäsura getrennt und durch reim gebunden. Dass der dichter (wenn wir den unbekannten mit diesem titel beehren dürfen) einen formell so vollkommenen vers ohne rechten inneren sinn verfasst hätte will niemandem einleuchten. Eine weitere frage, auf die man gern eine antwort hätte, ehe man sich an eine auslegung wagt, ist die. Ist diese zeile bloss der anfang eines längeren liedes, bz. gedichtes oder ist sie als geschlossenes ganzes zu betrachten? Letzteres möchte ich bejahen. Wol finden wir in der altgerman. literatur bruchstücke genug, wo der schreiber wegen fehlenden raumes schluss machen muss, ehe er das ende erreicht hat. Mir ist aber kein fall bekannt, wo man bloss eine zeile eines längeren gedichtes geschrieben hätte—und das zweimal—um dann ohne sichtbaren grund alles weitere unterbleiben zu lassen.

Ohne auf M.'s ausführungen einzugehen, die jeder leicht für sich nachschlagen kann, begnüge ich mich damit, sein endresultat zu geben:

"Küre (ein in bezug auf speisen wäherischer) kam sich her ins land, aller schätze leisteland (ein land, welches leistet)."

Hierzu bemerkt Koegel: "was M. über die zweite halbzeile vorträgt befriedigt wenig." Und zu dieser unbefriedigenden erklärung zu gelangen, muss M. verschiedene bedenkliche schwierigkeiten, die er freilich selber nicht gering schätzt, über den haufen werfen. Aus M.'s schlussworten: "aber wer besseres weiss, halte damit nicht zurück"